

TREE, DALY AND FIELDS ON THE BOARDS AGAIN



RUTH CHATTERTON
in
"COME OUT OF THE KITCHEN"
WHICH HAS REACHED
ITS TWENTY FIFTH
WEEK AT THE COHAN



ROBERT EDESON
in
"THE KNIFE"
WHICH WILL OPEN THE
NEW BIJOU



KATHERINE
LA FALLE in
"THE 13TH CHAIR"
WHICH IS TO BE
LISTED AMONG
THE TWO OR THREE
BIGGEST SUCCESSES
OF THE
SEASON



ARNOLD DALY
WHO BECOMES
A BELASCO STAR
in
"THE VERY MINUTE"



SIR
HERBERT TREE
in
THACKERAY-
"COLONEL
NEWCOME"
at the
NEW
AMSTERDAM

CHEERING UP THE MANAGERS

By F. C. SCHANG

THIS is a message of cheer which Miss Estelle Winwood, an important member of the theatrical manager in these times of war, far from causing an artistic decline in the box office receipts, as many would suppose, Miss Winwood says that the war will stimulate theatregoing. She says that where now you can get as near front as the eighteenth row, next season the theatre will be so prosperous that the hotels will be selling standing room at advanced prices.

And Miss Winwood should know. She was in Liverpool at the time of the original outbreak of hostilities, there the star of the Repertory Theatre there. The directors of this enterprise refused to finance the project further at the declaration of war, so Miss Winwood appealed for permission to organize and manage her own company. This permission she secured, whereupon she formed a stock company and proceeded to play for a period of two years under her own direction.

Based on this considerable experience, Miss Winwood says that war audences are entirely different from peace audences. In the first place, they like nothing but dramas and musicals. For some reason or other, they will not go to see comedies or farces. Miss Winwood says that if "The Boomerang," for instance, had been produced in London before the war it would have run well over a year, and the same for Barrie's "A Kiss for Cinderella."

So she advises New York managers to stick to straight drama and musicals. The Shuberts have already acted on this advice and are now preparing the next "Passing Show." Mr. Ziegfeld is another enterprising manager who has accepted Miss Winwood's tip, and he is now arranging for the "Follies."

Another thing which Miss Winwood has observed is that war audences feel a more intimate relation to the actors than usual. Instead of applauding they cheer. When a popular actor comes on the stage they stop the show

with a long "tiger." It is like a ball game. True, Miss Winwood has never been to a ball game, and did not say this, but she intuited it. She plainly intuited that the spectators, particularly the soldiers ("Tommys," she called them), were most noisy in their approbation, and roared solidly for three minutes at the very mention of His Majesty George V. She told how exciting it was during the intermissions, when Boy Scouts went around the theatre selling ice cream cones and chewing gum.

Miss Winwood said she told something like this to Mr. Winthrop Ames when she first came over here, six months ago, to play in "Hush," and Mr. Ames did not sleep at all for an entire night, thinking about how he would have to take up the plush carpet in the Little Theatre and spread a sawdust trail.

The most harrowing effect which the war will have on the stage, according to Miss Winwood, will be in the depletion of the ranks of young actors. In London public opinion would not countenance the appearance on the stage of any recruitable person. Consequently, the musical shows are made up almost exclusively of girls. Somehow or other, observed Miss Winwood, the audences don't seem to mind at all that there is this prevalence of femininity.

Managers have been trying to induce Miss Winwood to come over to America for the last three years, but she succumbed only about six months ago. She first appeared in "Hush," and then Mr. Hopkins secured her for "A Successful Calamity." In Liverpool Miss Winwood appeared with great success in "Helen of the High Hand," a play by Arnold Bennett, which has never been seen here. Miss Winwood has just about induced Mr. Hopkins to present her in this play when "A Successful Calamity" ends its run, which, if present indications hold out, will be along about the spring of 1920. In the meantime it will be fun to see if New York in war time is anything like Liverpool, as Miss Winwood described it.

York activities. After a brief trip to England he returned to this country with the manuscript of Harold Brighouse's "Hobson's Choice."

He did several plays for New York managers, and then, having been closely identified with John Galsworthy in England, was engaged to stage "Justice," which he had originally staged at the Manchester Theatre. This was one of the most artistic and successful productions of the season. He followed this with "Major Pendennis," "The Guilty Man," "Zack," in which Richard Bennett appeared; "The Case of Lady Camber" and other plays.

In England he produced many plays from the pens of the younger dramatists who have since become famous. At the Gaiety, and previously at the Abbey Theatre, Dublin, he staged more than three hundred productions, many of which were later done in London and this country.

NOW ON THE BOARDS

FANTASY
COHAN & HARRIS, "The Willow Tree"
EMPIRE, "A Kiss for Cinderella"

DRAMA
GLOBE, "Out There"
LYCEUM, "The Case of Lady Camber"
89TH STREET, "The Fugitive"
BANDBOX, "Nju"
REPUBLIC, "Lilac Time"
MANHATTAN, "The Wanderer"
48TH STREET, "The 13th Chair"
PLAYHOUSE, "The Man Who Came Back"

COMEDY
GARRICK, "Grasshopper"
HUDSON, "Our Betters"
HARRIS, "The Brat"
FULTON, "Pals First"
BOOTH, "A Successful Calamity"
BRAMHALL, "Keeping Up Appearances"
COHAN, "Come Out of the Kitchen"
CORT, "Upstairs and Down"
GAIETY, "Turn to the Right"

FARCE
CRITERION, "Johnny Get Your Gun"
LONGACRE, "Nothing but the Truth"
ELTING, "Cheating Cheaters"

ONE-ACT PLAYS
COMEDY, Washington Square Players
GARDEN, "Negro Players"

MUSICAL
PRINCESS, "Oh, Boy!"
SHUBERT, "Eileen"
MOROSCO, "Canary Cottage"
CASINO, "You're in Love"
ASTOR, "Her Soldier Boy"
MAXINE ELLIOTT'S, "Love of Mike"
CENTURY, "The Century Girl"
WINTER GARDEN, "Show of Wonders"
HIPPODROME, "The Big Show"
ATOP NEW AMSTERDAM, "Midnight Frolic"

COCOANUT GROVE, "Dance and Grow Thin"
YORKVILLE, "Auction Pinocchio"

IN VAUDEVILLE

PALACE—Gertrude Hoffmann's Revue, White and Cavanaugh, Elizabeth Murray, "The Clod," Willie Weston, Al Herman, D'Avigneau's Chinese Duo and "Patric."

COLONIAL—Clark and Hamilton, "American First," Paul Diekey in "The Lincoln Highwayman."
RIVERSIDE—Nan Halperin, "The Four Husbands," Howard and Clark, Al Herman, Watson Sisters.
ALHAMBRA—Rock and White, Gerard and Clark.
ROYAL—Daisy Jean, Stuart Barnes, Jimmy Hussy.
LOEW'S AMERICAN—George Primrose and minstrels.

BROOKLYN DRAMA

MAJESTIC—Robert B. Mantell in Shakespearean repertory.
MONTAUK—"Seven Chances."
TELLER'S SHUBERT—Henry Miller in "The Great Divide."
STAR—"Lady Baccante."
HUSHWICK—Mark's lions, Valerie Bergere in "Ambition"; Santly and Norton; Will Morrissey.
ORPHEUM—Nat Willis, Emma Carus, Kate Elinore and Sam Williams, Mrs. Thomas Whiffen, Dooley and Sales, Willis Holt Wakefield, Santly and Norton.

The Follies Ball

Once a year the members of the "Midnight Frolic" and the members of Mr. Ziegfeld's retiring "Follies" get together on the roof of the New Amsterdam. And then it is a gala occasion and tickets cost \$5 a piece. This year's event will take place on Tuesday at midnight, and all of the "Follies" performers will positively be present.

"Grasshopper" Arrives

"Grasshopper," which opened last night at the Garrick, will be reviewed in The Tribune to-morrow.

The Week's Grist

"DIFFERENCE IN GODS," to-morrow afternoon at the Bramhall. The indefatigable Butler Davenport, whose "Keeping Up Appearances" has been going right ahead all this time, will present another of his own plays for a series of five matinee this week. Mr. Davenport himself will head the cast.

"THE VERY MINUTE," to-morrow evening at the Belasco. The alliance of Arnold Daly and David Belasco is one of the really important things of the theatrical season. The first fruit of their association is this play by John Meehan, hitherto an unknown playwright. The scenes are laid in a small Eastern college town, and the star will be seen as the son of the president of the university. Beyond this mere fact the canny Mr. Belasco releases no advance details.

Mr. Daly has been lately convalescing in Florida, following the extremely serious illness which interrupted the run of "The Master" a few months ago.

In the star's support will be William Morris, John W. Cope, Lester Longner, Forrest Robinson, Robert Vivian, Leon E. Brown, Cathleen Nesbitt and Marie Wainwright.

"BOSOM FRIENDS," to-morrow evening at the Liberty. For his presentation of this comedy Lew Fields has gathered one of those casts which can be gathered only at this time of the year, when seasons have begun to close and well known performers are both available and approachable. In addition to Mr. Fields himself, the cast of "Bosom Friends" will embrace John Mason, Irene Fenwick, Richard Bennett, Helen Ware, Willis P. Sweetnam, Mathilde Costello and Helen Lowell.

The play promises to be hardly less interesting than the company. The author is Frank Mandel, who wrote, among other things, "Our Wives." The story has it that Mr. Belasco once thought the piece a proper vehicle for David Warfield, but consented to release it. Mr. Fields played it briefly in Chicago recently, although not with the top-heavy acting organization which will be seen at the Liberty to-morrow.

"DISRAELI," to-morrow evening at the Knickerbocker. It is half a dozen years, although it hardly seems it, since George Arliss first played "Disraeli" at the now non-existent Wallack's. Thereupon "Disraeli" kept him so busy that it was not until the present season that he returned to Broadway.

Jeanne Engels, who has been Mr. Arliss's leading woman in "The Professor's Love Story," will assume the heroine's role in "Disraeli." Margaret Dale will again be seen as the adventuress, and others in the company will be Mrs. Arliss, Helen Erskine, Lilla Campbell, Leila Repton, Arthur Eldred, David Glassford, Edgar Kent, Dudley Digges, Noel Tearle, Langdon Bruce, Walter Greve, Fred Nichols, C. M. Van Clief and Martin Greene.

"COLONEL NEWCOME," Tuesday evening at the New Amsterdam. Sir Herbert Tree, who has been making his Wolsey familiar to the rest of the country this season, returns to the scene of last year's conquests for a brief visit prior to his departure for London. His engagement, in fact, is strictly limited to four weeks.

During these four weeks Sir Herbert will play "Colonel Newcome," built on Thackeray's "The Newcomes," which he has not acted for a round dozen years. And that production was made in England, so the play is quite new to New York. The dramatization was made by Michael Morton in his early days, and has lately been touched up by Sir Herbert. New York will also see a new production.

In the company will be Elsie Mackay, Clara T. Bracy, Adelaide Prince, Alice Augarde Butler, Katharine Sayre, Robert Rendel, Warburton Gamble, Sydney Greenstreet, E. S. Forbes, Charles Coleman and G. W. Anson.

"THE KNIFE," Thursday evening at the Bijou Theatre. Not only a new play, but a new theatre, will burst upon Broadway on this evening. The new house adjoins the lately opened Morosco, on Forty-fifth Street, and there was a time when it was the prospective home of the French players. Something happened, however, and accordingly the Shuberts are dedicating it to the drama in general. It is small, as theatres go, having a seating capacity of only 650.

The play which will open it is by Eugene Walter, and accordingly of interest. Mr. Walter thought well enough of the piece to produce it on his own a few months ago, and the Shuberts thought well enough of it to buy it when they saw it upon a stage. A vivisection physician is the principal character.

Robert Edeson and Olive Wyndham have been added to the cast in the several weeks that have intervened between a road tour and the New York opening. Others in the company are Lowell Sherman, Beatrice Beckley, Caroline Newcombe, W. A. Norton, Gordon Burby, Myrtle Anderson, Cyrus Wood and Ivy Benton.

"MRS. WARREN'S PROFESSION," Thursday and Friday afternoons at the Criterion. The Gamut Club is making this revival of Shaw's play, with Mary Shaw in her original role of Mrs. Warren and E. J. Ratcliffe and John Findlay also in the parts they created here. It is more than ten years since this play of Shaw's has been seen here.

Benefit for Newsboys

Elaborate plans are being made for the benefit performance to be given at the Hippodrome a week from tonight, with the newsboys as beneficiaries. George M. Cohan heads the performers, and the list is long and distinguished. Not only that, but assurances are given that all the volunteers will actually turn up, a circumstance which will make the performance unique in the annals of benefits.

THE WEEK STANDS

STANDARD—"Pollyanna."
BRONX OPERA HOUSE—Leo Dietrichstein in "The Great Lover."
COLUMBIA—"The Million Dollar Dolls."
LEXINGTON—"Her Unborn Child."

THOSE WERE THE DAYS

ON Thursday and Friday afternoons of this week "Mrs. Warren's Profession" will be played at the Criterion Theatre. No particular uproar will attend its presentation, because it requires a great deal—more than that—to cause an upheaval over the morality of a dramatic offering these days. But a little less than twelve years ago it was less difficult—the date was October 30, 1905, to be exact.

On that night Arnold Daly and some others (Winchell Smith was then Mr. Daly's manager) gave "Mrs. Warren's Profession" its first American production at the Garrick Theatre. Prior to that production there had been a terrific outcry against it, an outcry participated in by those three powerful pillars—press, pulpit and police. Mr. McAdoo, then Police Commissioner, was finally empowered to blue-pencil it, and accordingly many lines were not sent over the footlights on the opening night.

Thirty-fifth Street held the greatest crowd of its career that evening—certainly, nothing has happened since at the Garrick that would cause such a crowd to collect. Most of those present were on hand in the expectation of witnessing a spectacular raid. Others bought tickets, paying, in many cases, \$20 a ticket to spectators. On the following morning the newspapers denounced the play with one voice; probably no play produced before or since has met with a reception equal to it. "The Herald," for example, began by saying that the play was "the limit of stage indecency," and then worked up.

"The only way successfully to expurgate 'Mrs. Warren's Profession,'" continued "The Herald," "is to cut the whole play out. You cannot have a

CHRISTINE NORMAN



In "Upstairs and Down," which has been at the Cort since September.

clean pigstye. The play is an insult to decency because:

"It defiles immorality."
"It glorifies debauchery."
"It besmirches the sacredness of a clergyman's calling."

"It pictures children and parents living in calm observance of most unholy relations."

"And, worst of all, it countenances the most revolting form of degeneracy by flippantly discussing the marriage of brother and sister, father and daughter, and makes the one supposedly moral character of the play, a young girl, declare that choice of shame, instead of poverty, is eminently right."

"Does not this literary muck leave a bad taste in the mouth? Does it not insult the moral intelligence of New York theatregoers and outrage the decency of the New York stage?"

And so on, and so on, with similar comments in the other papers. On the day following the production everybody connected with the play, including the entire cast, was arrested. Some time later a vastly expurgated version of the piece was allowed to be presented, but it was months and months before New York recovered from the excitement.

Hippodrome's Anniversary

The Hippodrome is twelve years old. To be precise, the anniversary will arrive on Thursday, and Mr. Dillingham and the Hippodrome organization will celebrate by treating the city to a parade. The attendance at the Hippodrome to date this season, incidentally, is over 1,700,000.

SHADOWS ON THE SCREENS

CLARA KIMBALL YOUNG, in "The Easiest Way," will be seen at the Rialto this week, heading a programme which includes pictures of Rex Beach and Mary Roberts Rinehart in Panama. The screen version of the Belasco play has a new ending contributed by Eugene Walter himself.

Miss Young will be supported by Joseph Kilgour, who will play the part which he created on the stage. Rockcliffe Fellows, Louise Bates and others will be in the cast.

"The Capriccio Espagnol" will be played as an overture by the Rialto orchestra. Mary Ball, soprano, and Helen Jeffrey, violinist, will be heard in "Ave Maria."

Today the Strand will celebrate its third anniversary, and an elaborate programme has been arranged. Kathryn Williams and Theodore Roberts will be seen in a Lasky production entitled "The Cost of Hatred." Miss Williams plays a dual role.

"The Third Ingredient," first of the O. Henry stories to be put in picture form, will be a feature of the programme. William Lowitz, pianist, has composed a new overture called "The Strand." This will be played by the orchestra. Among the vocalists Andre Enrico and Nadine Legot are prominent.

"Birth," a feature film presented by the Eugenic Film Company, will open at the Eltinge Theatre this afternoon for a run of matinees and Sunday nights.

Prior to the showing of the film at each performance Mrs. Winifred Harper Cooley will give a short talk on "Better Babies." The audience will be confined to women.

Gladys Brockwell will be seen at the Academy for the first four days of the week in "Her Temptation." In the cast with Miss Brockwell are Bertram Grassby, Beatrice Burnham, Ralph Lewis and Jimmy Cruze.

The featured photo-plays at Loew's New York Theatre and Roof will include Earle Williams in "Apartment 29" on Monday; Dorothy Gish in "Her Official Fathers" on Tuesday; Ella Hall in "A Jewel in Pawn" on Wednesday; Louise Glum in "Sweetheart of the Doomed" on Thursday; Kitty Gordon on Friday, and George Walsh in "High Finance" on Saturday.

"The Honor System" continues at the Lyric Theatre.

"Joan the Woman" will remain one more week at the Forty-fourth Street Theatre.

"The Whip" will begin its third week at the Park Theatre to-day.

"Womanhood, the Glory of the Nation," will begin its second week at the Broadway Theatre.

Hall Caine's "The Deemster" will open at the Broadway next Sunday. Derwent Hall Caine will play the leading role.

The United States government has decided to use motion pictures as the means to increase enlistments in the three branches of the service—the army, the navy and the Marine Corps. "Uncle Sam at Work" is the name of

a picture released by the Universal, which shows the different departments in operation. This film has been selected by the navy to arouse patriotism that will increase enlistments.

Naomi Childers, who recently joined the Art Dramas, will make her debut in a picture called "The Auction of Virtue," by Joseph Poland.

Frederick L. Collins, president of McClure Pictures, will return to New York from Los Angeles on Tuesday and will begin work immediately on the new series to follow the "Seven Deadly Sins."

"The Undying Flame" has been selected as the title of Mme. Petrova's first Lasky picture. It is now in the course of production under the direction of Maurice Tourneur, who has been responsible for many successes. The company is now in Florida, where the exteriors are being photographed.

Jack Pickford's next picture will be "The Girl at Home," by George Middleton, in which he will co-star with Vivian Martin. Young Pickford will play a more mature role than any which he has so far portrayed.

Robert Warwick and a company of twenty players left yesterday for Richmond, where they will film the exterior scenes in "A Modern Othello."

Plans have been filed for a million-dollar theatre to be erected by B. S. Moss at 181st Street and Broadway. The capacity will be 3,012, as planned now; the interior of the theatre will be in French Renaissance, with colorings in old rose, French gray, ivory and gold.

Violet Vale, daughter of Travers Vale, director of Brady pictures, was married Wednesday night to Edward Hilson, of Los Angeles. Miss Vale and her fiancé were on their way to Tarrytown for dinner when they suddenly decided to be married. The ceremony was performed by the Rev. C. A. Ashmead, of St. Mark's Church.

Sir Rider Haggard's well known novel "She" will be released soon, with Valdesa Suratt in the title role. The story is laid in Africa two thousand years ago.

As this weird woman is described by Rider Haggard, it seems as though Miss Suratt will fit the character admirably. The leading male role—that of Leo—will be played by Ben Taggart; Ustani, Job and Billali will be impersonated by Miriam Fouche, Martin Reagan and Wigney Percival. Tom Burroughs will have the role of Holly.

"May Blossom," a Pathé picture featuring Pearl White, was sent to France to be colored after the filming was completed in this country. The work was all done by wounded French soldiers, and to show this colored picture it was necessary to tint 80,000 tiny pictures. The picture has been finished and was returned on the last American ship to sail unarmed. "May Blossom" will be shown this week.

"Skinner's Bubble," a sequel to "Skinner's Dress Suit," will be shown on April 23. Bryant Washburn will be seen in the new picture; also Hazel Daley.

(BENJAMIN) IDEN PAYNE

BENJAMIN IDEN PAYNE began his life as Benjamin Iden Payne, but he came to this country as B. Iden Payne. In the confusion over his name he has lost even the initial, so that he is now Iden Payne.

But the important thing about him is that he is quickly coming to the front rank of theatrical directors. America had not heard a great deal about him before he staged "Hobson's Choice," they accorded him full honors when he skipped from comedy to tragedy and staged Galsworthy's "Justice" in masterly fashion. To-day he is probably more in demand than any other director, and he is on the point of becoming a confirmed producer in addition. For he is the man behind "Grasshopper," which made its debut at the Garrick last night.

Mr. Payne has been in this country four years. His first season was devoted to the direction of the Fine Arts Theatre in Chicago, where a repertory company was established under the auspices of the Chicago Theatre Society, that elite organization of Chicago's social elite.

done in New York, and which was the forerunner of "Hobson's Choice." Masterlinck's "The Death of Tintagiles," Granville Barker's "Rococo," Rutherford Mayne's "The Troth," Henry Arthur Jones's "Dolly Reforming Herself," "The Whispering Well," Cicely Hamilton's "Phyl," "The Man Eagle" by Harriet Monroe and several revivals of Shakespearean and other standard plays.

Following the close of his Chicago season Mr. Payne returned to England, where he was engaged in presenting a number of plays on tour, among them "The Younger Generation" and "Man and Superman." These plays had previously been staged by him during his long engagement with Miss Horniman at the famous Gaiety Theatre at Manchester.

The following season he was engaged to return to this country to direct the Little Theatre in Philadelphia. Here he revived famous plays which had not been seen for many years. He gave a notable revival of Sheridan's "The Rivals," playing the lovable Bob Acres himself; also "Arms and the Man," "Hindle Wakes," several new plays and concluding with a revival of "The Critic." This was the first of his modern press agent. So successful was this revival that he was invited by Lee Shubert to bring it to New York, and this he did, opening at the Princess Theatre, where it scored a pronounced artistic success.

This was the beginning of his New